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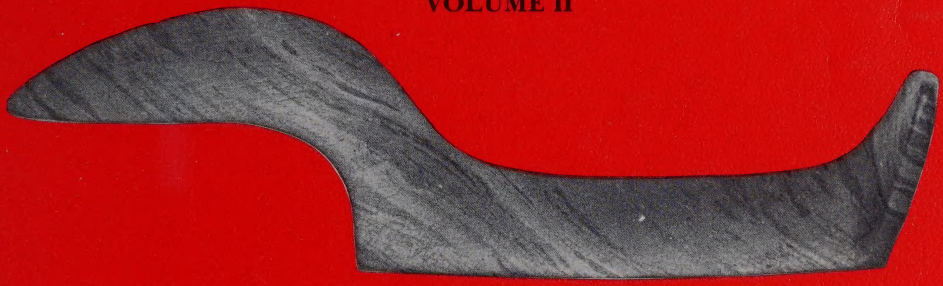
PREHISTORIC ART

VOLUME XV NUMBER TWO

PREHISTORIC ART

CLASSICS

VOLUME II



ARCHAEOLOGY "80"

OFFICIAL PUBLICATION OF THE

Genuine Indian Relic Society, Inc.

COVER PHOTO

The art of the GLACIAL KAME peoples was best represented by the unique burial offerings known as birdstones. In this case, green, black and gray banded slate was fashioned into this rare fantail bird. The long rounding head and body compliment the wide tail. The profile, top and bottom views, expose the highly stylized lines and outlines. Six inches in length makes it much longer than average. It was originally collected by Mike Barnum of Kalamazoo, Michigan. In the early 1940's, Mike purchased it from a farmer. The farmer had found it while digging in a gravel pit in Montgomery County, Indiana. This information indicates the bird was part of a GLACIAL KAME interment. This would account for the birds' undamaged condition. The art form of this relic and the relic itself had tremendous religious and cultural perpetuation to its original owners. The fact that a relic of obvious importance was placed with the dead probably during a well attended ceremony is in itself culture perpetuation. We do not at this time know what perishable art forms accompanied this stone art offering. We do know the stone bird is cultural art that should last forever.

PREHISTORIC ART CLASSICS VOLUME II

NUMBER TWO

PREHISTORIC ART - ARCHAEOLOGY "80"

OFFICIAL PUBLICATION OF THE

GENUINE INDIAN RELIC SOCIETY, INC.

FOUNDED IN 1964

USPS — 780040

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PREHISTORIC ART CLASSICS II

John Baldwin — West Olive, Michigan

VOLUME XIV — NUMBER THREE 1979 was the birth of PREHISTORIC ART CLASSICS VOLUME·I. That beginning also created the new name change from "THE REDSKIN" to "PREHISTORIC ART — ARCHAEOLOGY 80." The idea of an annual publication featuring relics as art forms has been accepted as the future ideology of thought and collecting. The trend today more so than ever is to appreciate the early Americans' creations as art. It is soon evident through study that some relics possess more classic art features than others. These examples usually end up being referred to, compared to, documented, and command the highest prices. The GENUINE INDIAN RELIC SOCIETY has a limited supply of PREHISTORIC ART CLASSICS VOLUME I. If you don't have one, they can be ordered from the society at $3.00 each. VOLUME II is a photo and article edition offered as our 1980 contribution.

As in VOLUME I, we chose to place photo captions in the back of this issue. That uniqueness allows you to view the pictured relics as art and enjoy them for what they are. We have filled this issue with a full spectrum of relic types. The facing page features a slate notched ovate that is one of the most outstanding bannerstones as stylized art.

The flint featured represents several of the more popular types. The creative application that produced type shapes and then duplicated, perfected and perpetuated these shapes challenge our thoughts. Shape types such as fluted points are supposed to have been functional. At the same time the "functional" duplication, over a long period of time establishes a recognizable art form. Were the HOPEWELL PEOPLES' FINE BURIAL BLADES created from the shape idea of everyday SNYDERS POINTS or the other way around? Either way, their sunfish-like blades tell a story of culture and are an identity trait. The art shape of the SNYDERS POINT perpetuates a culture to immortality. Art has done that many times for man throughout history.

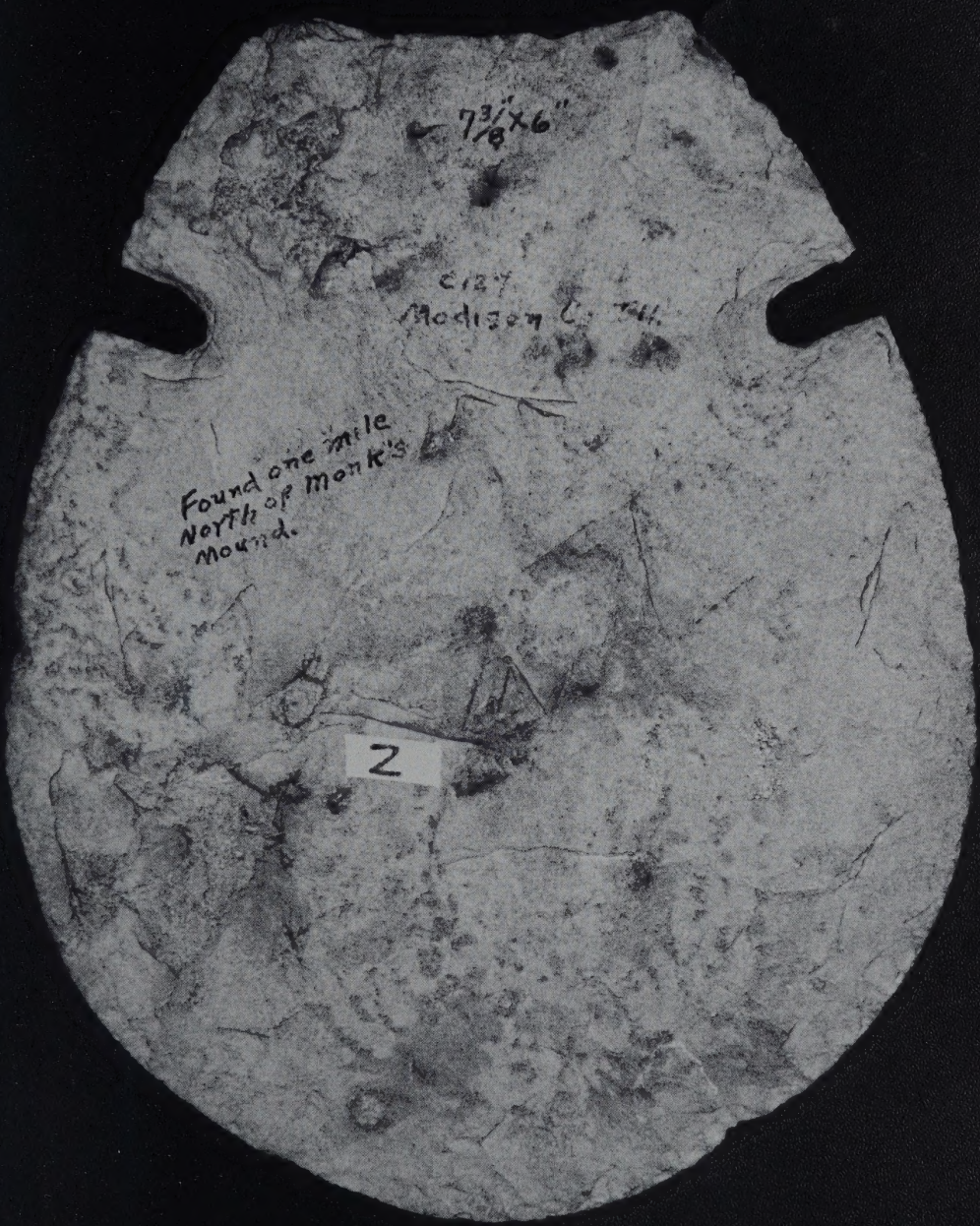
The generally thought-of tool relics offering a functional use such as hoes and axes would seemingly not fit in an art book. One might think this until the opportunity arose to view a superbly created hoe fashioned from a colorful or highly translucent material or a stylized stone axe that has its entire surface highly polished and was created from beautiful porphyry or some colorful quartz. We look at limited creations possessing something special and can come up with the only fitting conclusion, art.

Some relic types speak only of art. The engraved shell relics are a good example. The engraved or painted pottery is surely total art. One couldn't realistically enhance a pot's contents by scraping a design or painting colorful swirls on the outside of the vessel. But with the use of design and work applied with a flair, idealistically anything inside would suddenly possess more meaning. The vessel itself becomes more than a container.

Modern art, pop art nor anything today has duplicated the uniqueness of the art of birdstones and bannerstones. These creations are unparalleled and are becoming more recognized as art form wonders.

Non-effigy pipes from several of the early cultures were functional as a pipe but share function with cultural shape traits many times in a design and shape as far from function as one could get. The effigy pipes, of course, represent prehistoric art in its, perhaps, most recognizable form to modern man. A bird or human effigy is closely identifiable with our everyday life. Effigies of this type may prove that man's attempt to duplicate life forms in stone is one of the never ending challenges of art.

WYANDOT Co
OHIO


7 3/8 x 6"
Found one mile
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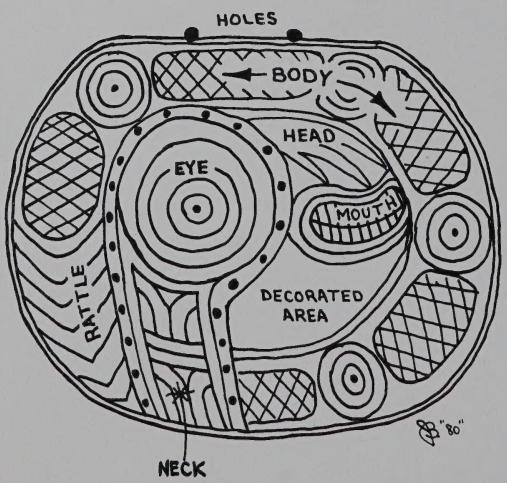


ART OF THE RATTLE-SNAKE GORGET

3930

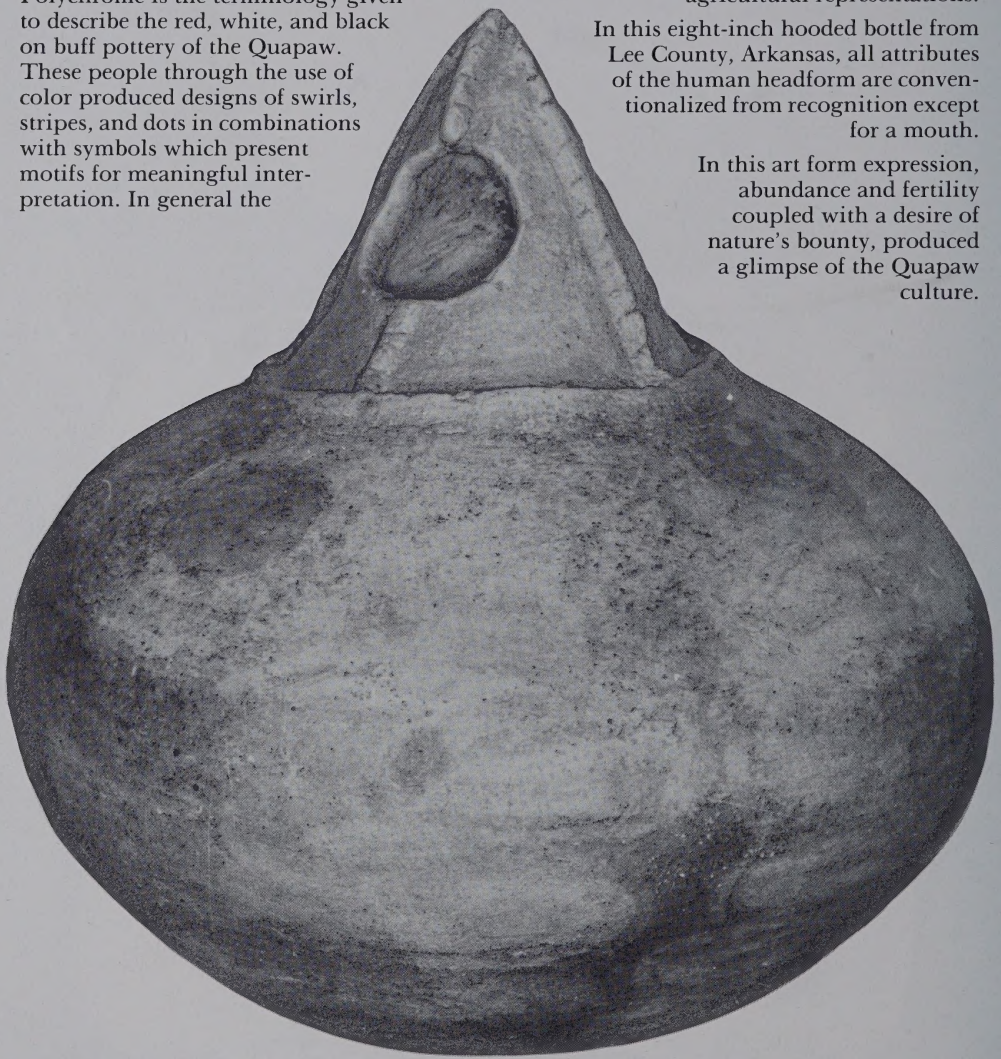
ART OF THE QUAPAW CORN GOD

CORN GOD EFFIGY — One of a Kind

This is the only CORN-GOD effigy, Avenue Polychrome, A.D. 1500-1600, example of the pre-contact Quapaw culture known today. Avenue Polychrome is the terminology given to describe the red, white, and black on buff pottery of the Quapaw. These people through the use of color produced designs of swirls, stripes, and dots in combinations with symbols which present motifs for meaningful interpretation. In general the hooded bottle configuration is construed as an abstract representation of a combination of an adorned human head, decorated as corn, squash, and other agricultural representations.

In this eight-inch hooded bottle from Lee County, Arkansas, all attributes of the human headform are conventionalized from recognition except for a mouth.

In this art form expression, abundance and fertility coupled with a desire of nature's bounty, produced a glimpse of the Quapaw culture.



Knife of
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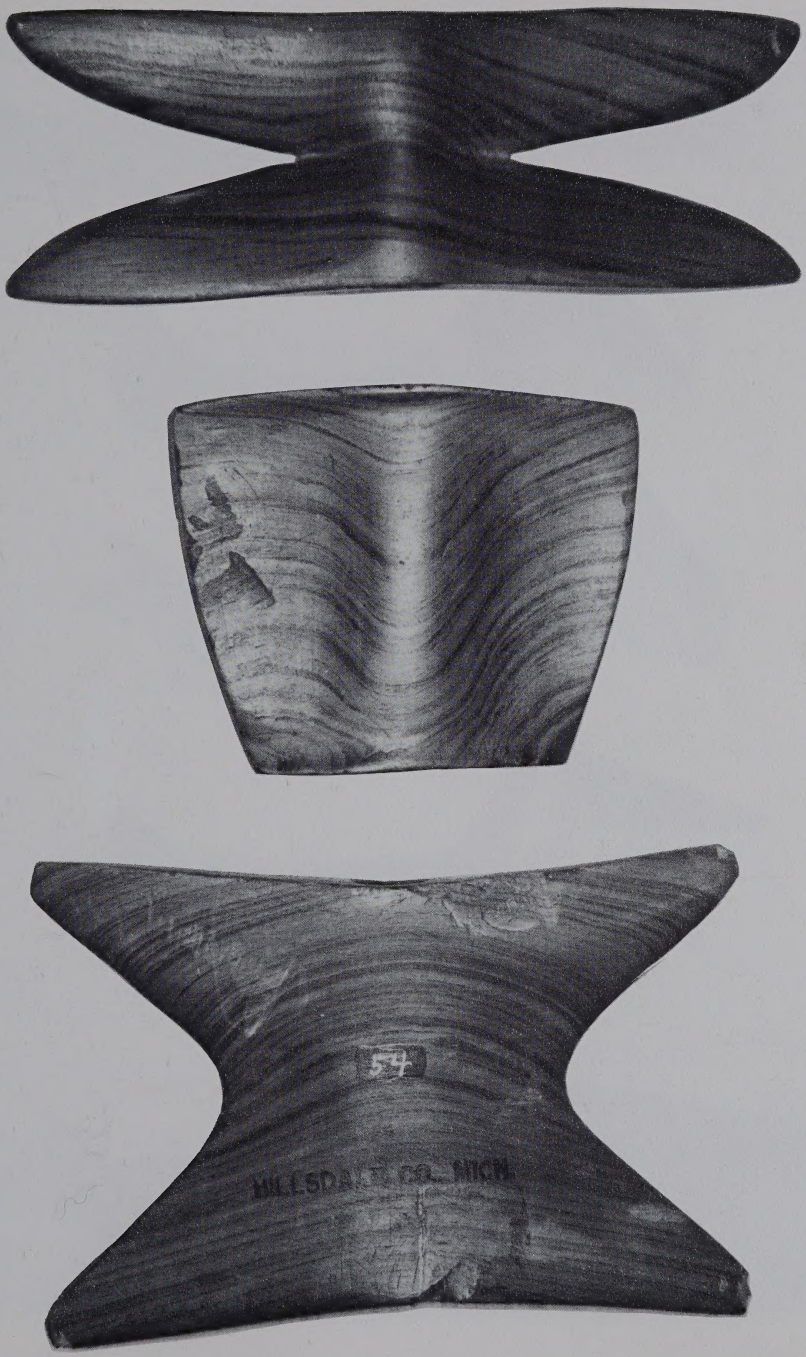
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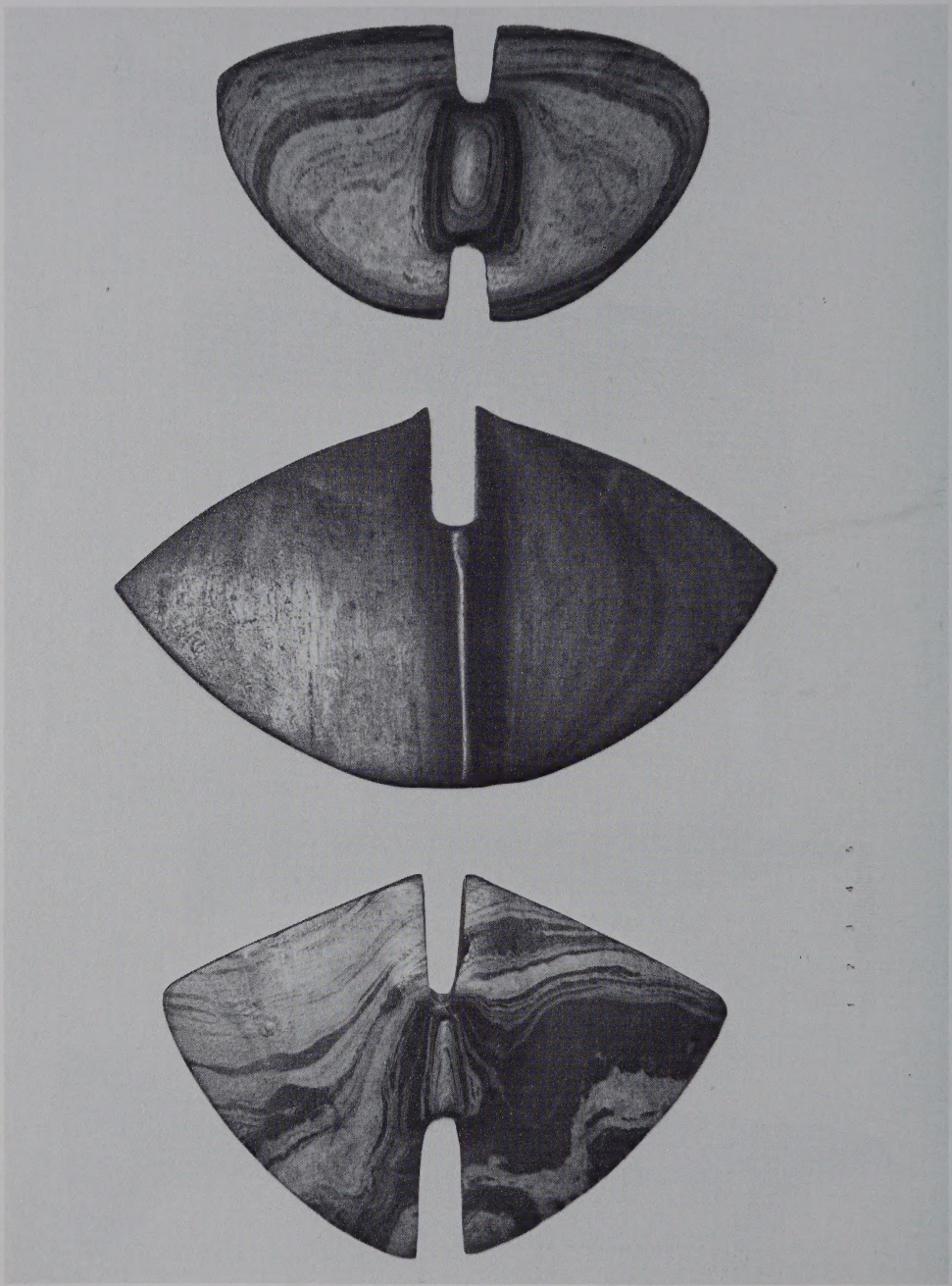

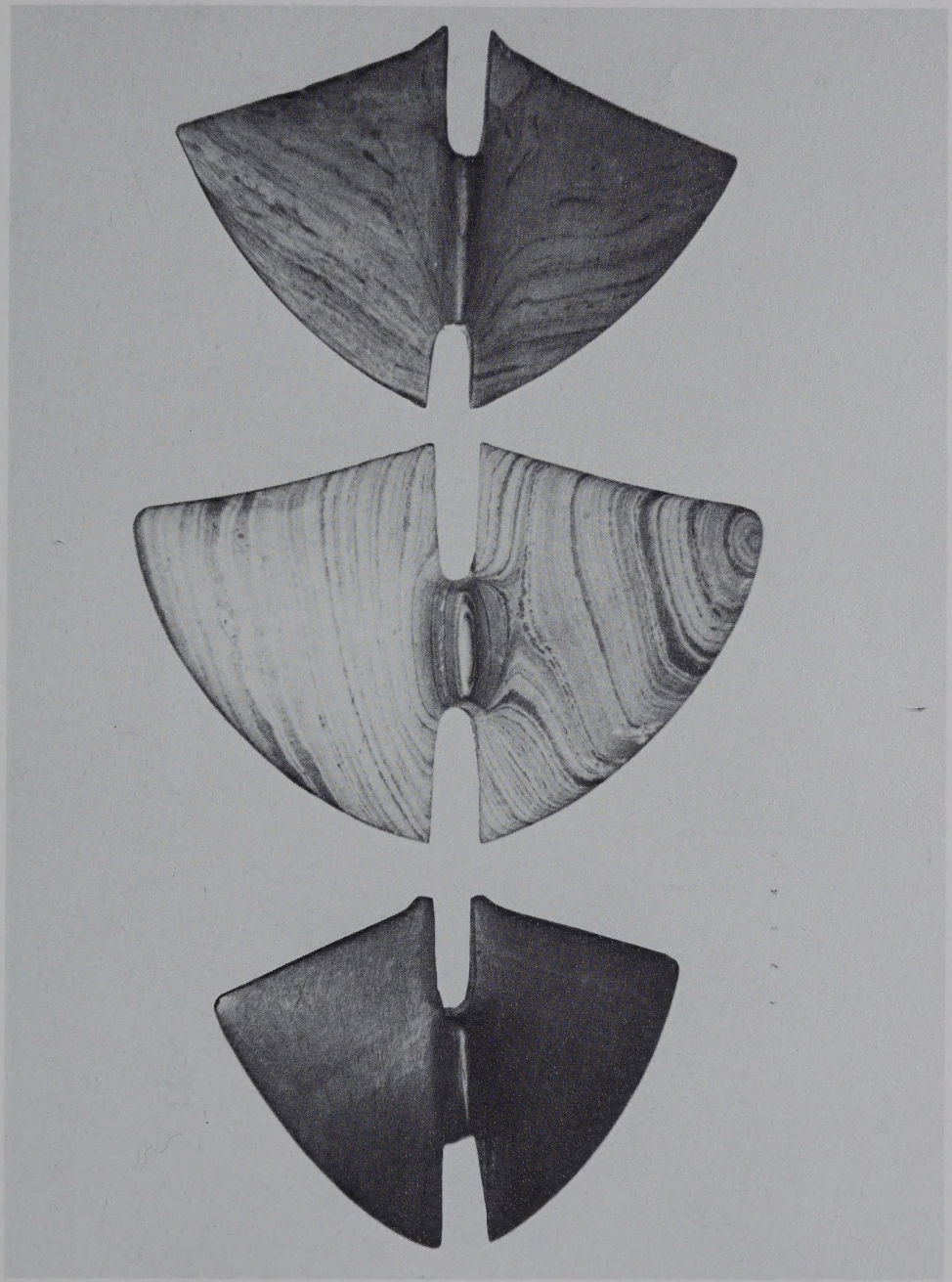

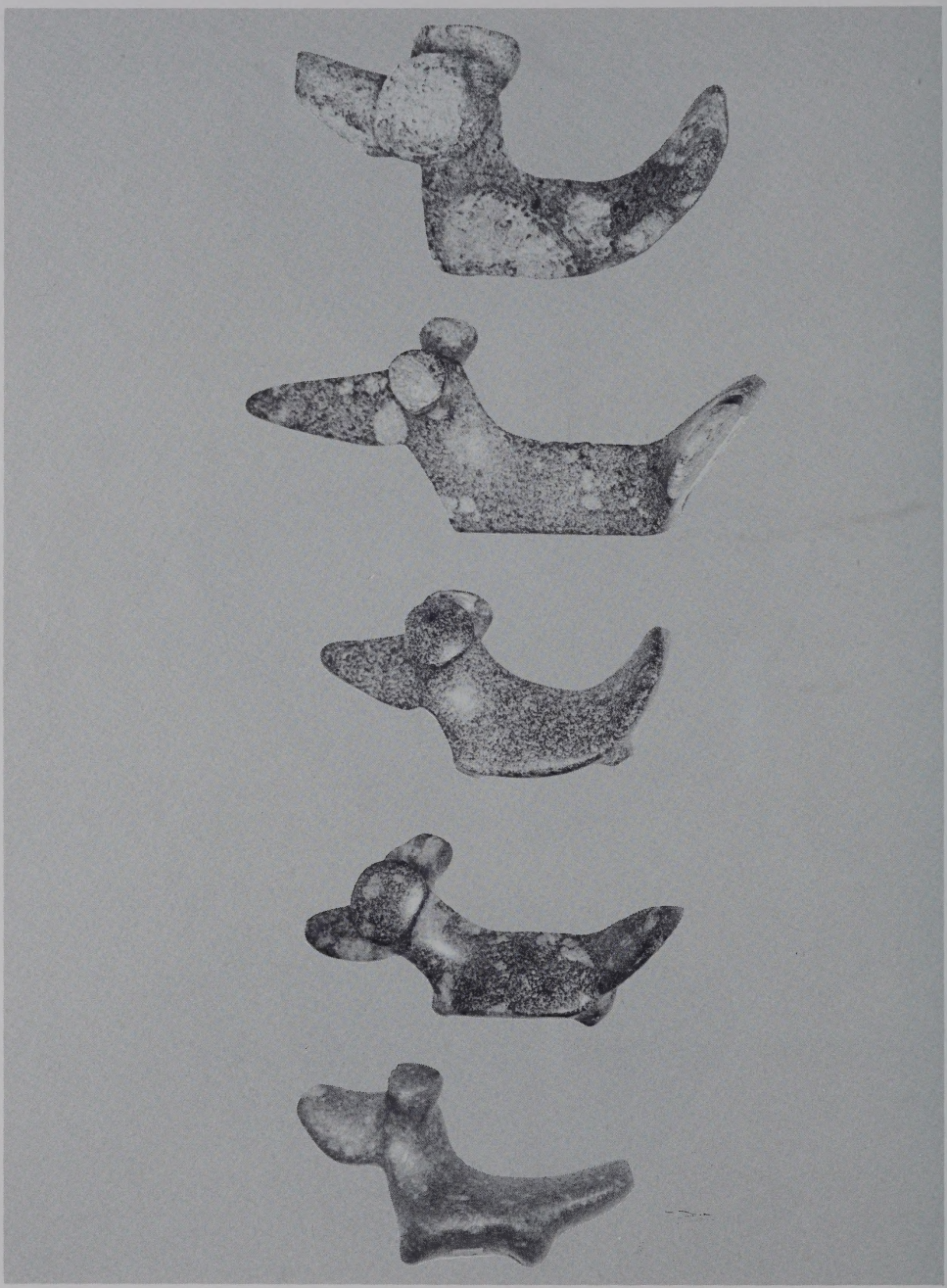

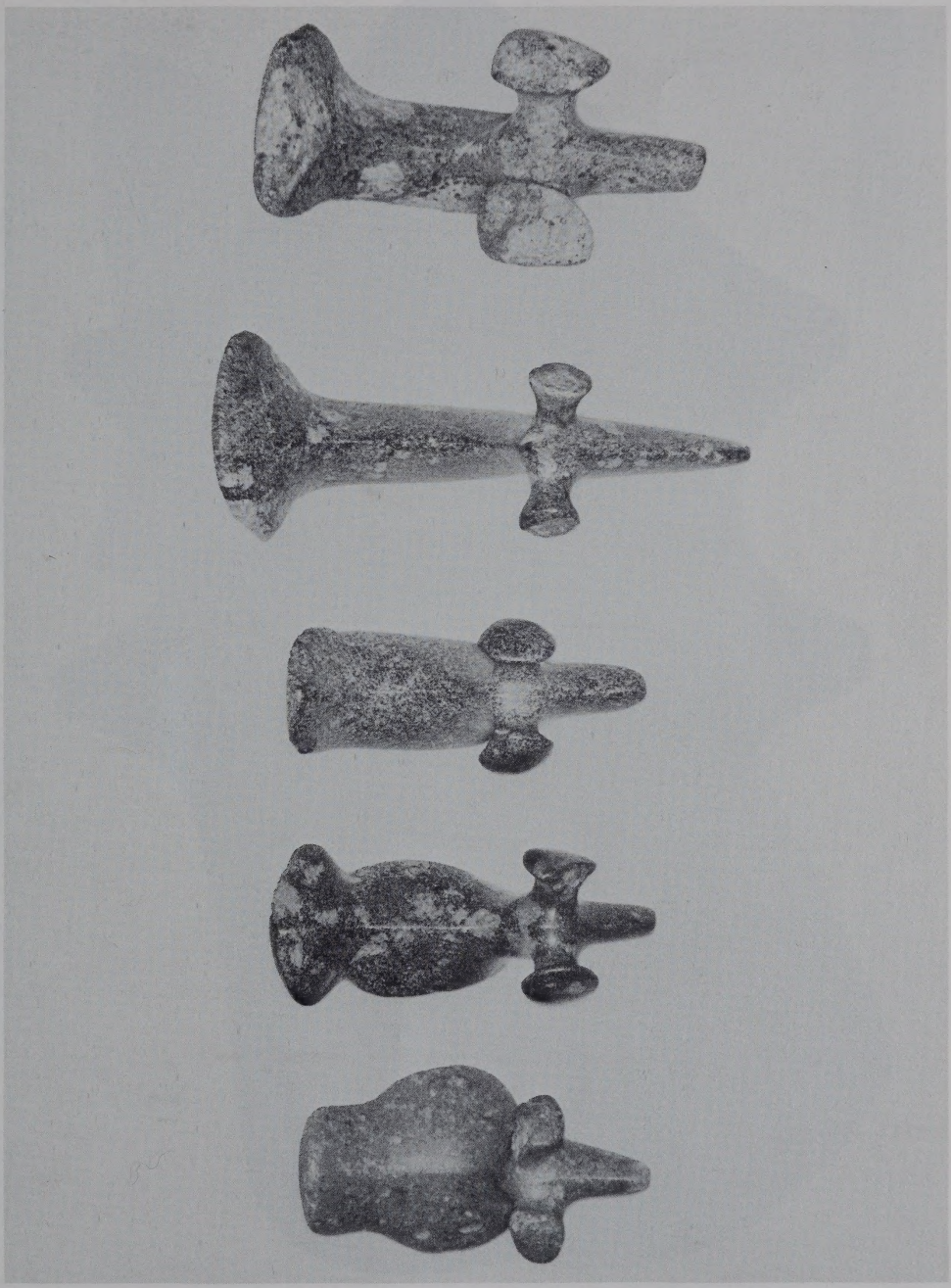

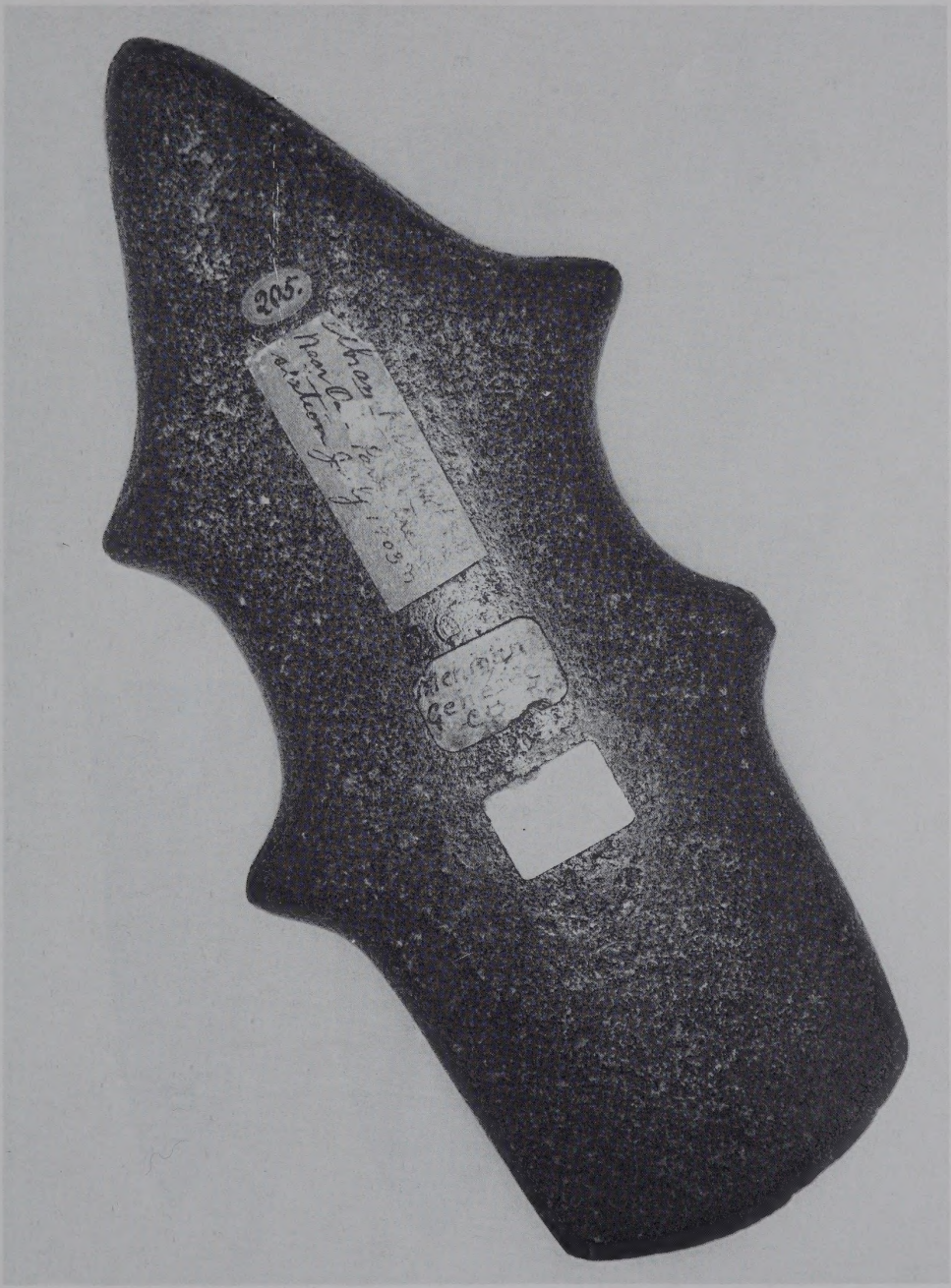
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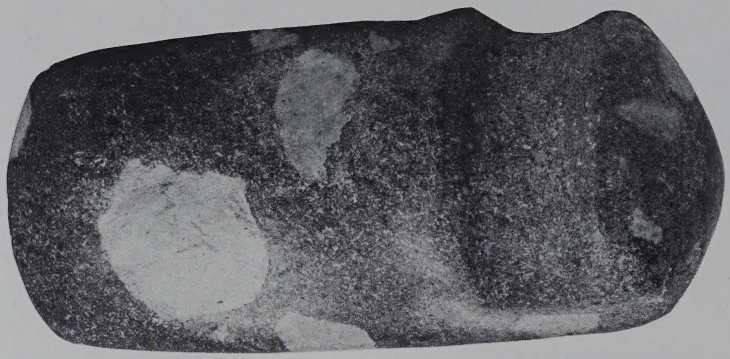

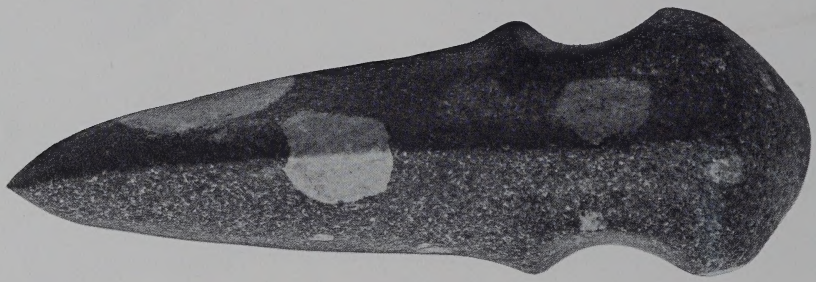

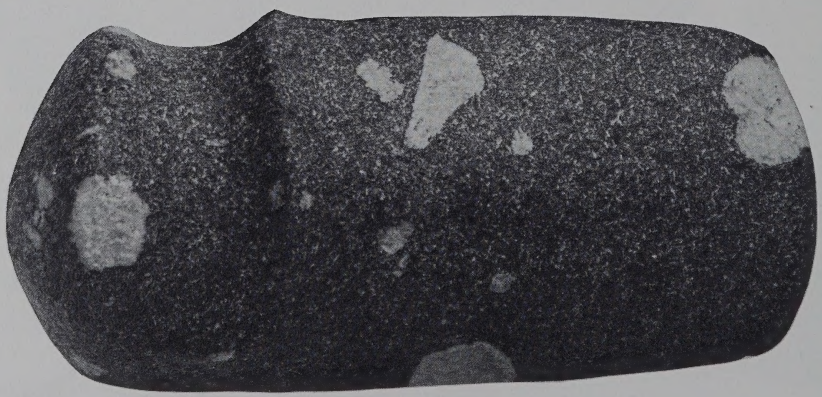

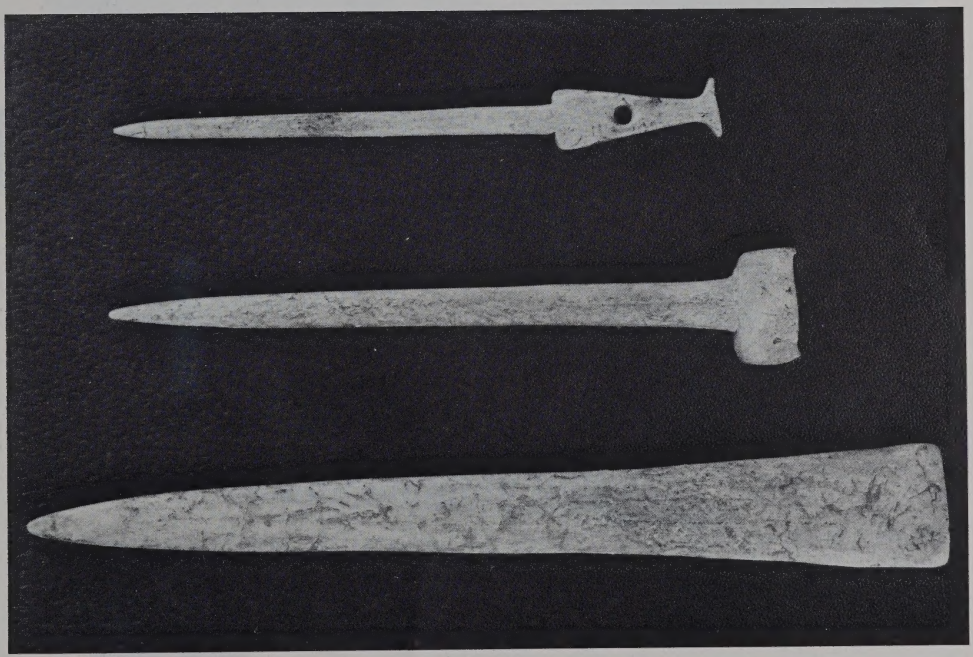

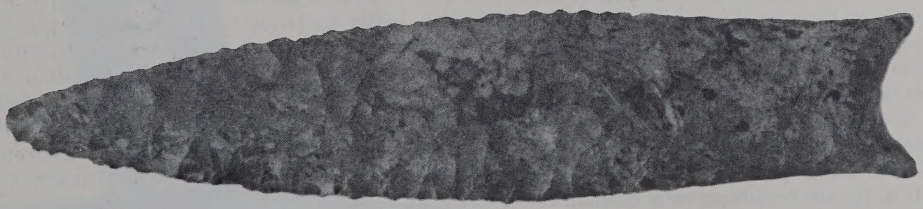

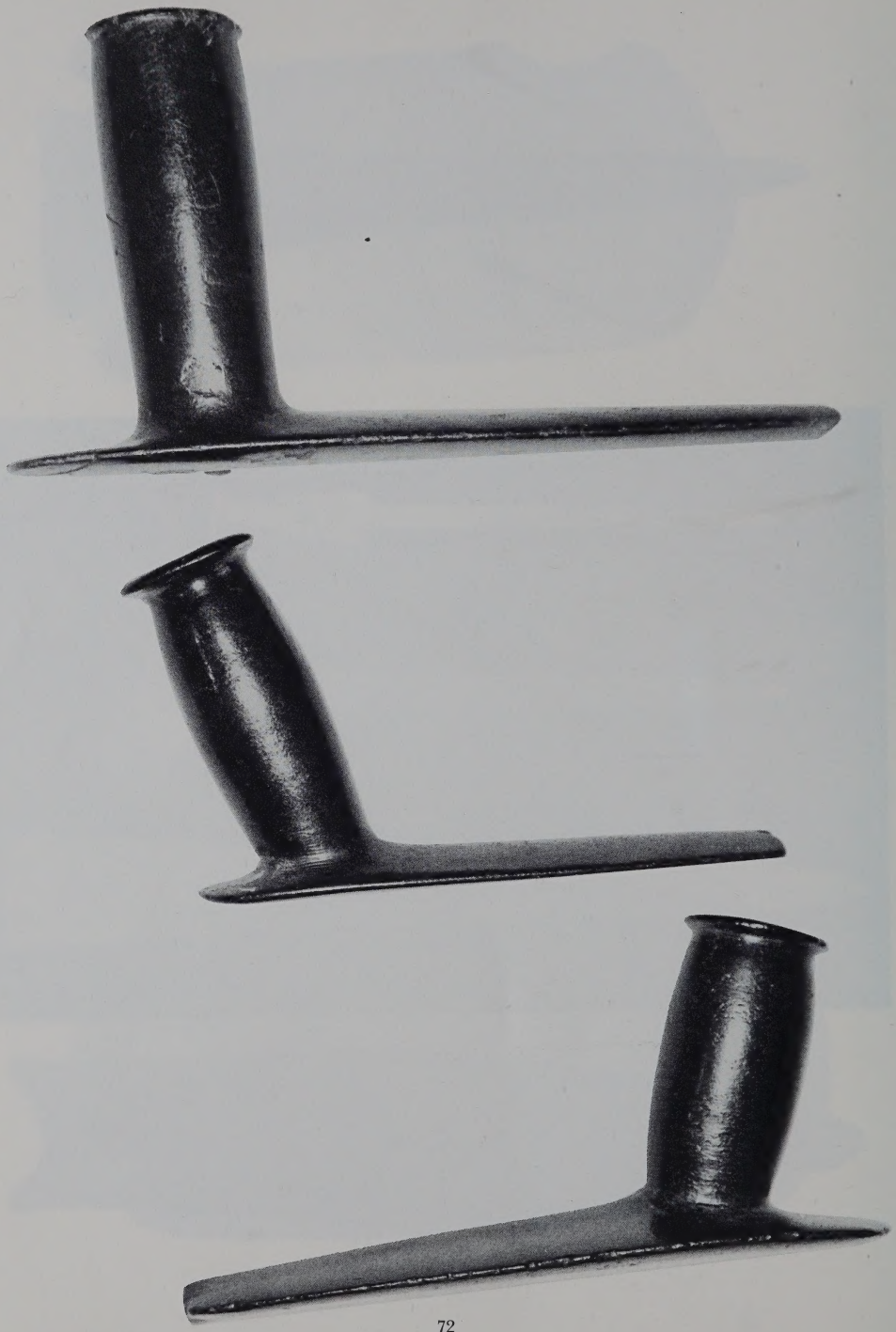

ART OF THE GREAT PIPES

Gordon Hart — Bluffton, Indiana

On pages 73 through 77 we see exemplary forms of the art of the Great Pipes. Many examples of this Woodland period stone art have been illustrated retrogressing to the earliest of archeological writings. Two in the author's collection were owned by Pres. Andrew Jackson, 1767-1845, and remained at the Hermitage near Nashville, Tennessee for an unknown period of years following his death. The previous statements are noted as examples of appreciation of this form of prehistoric art predating near present. Water and forest birds such as ducks, swans, owls, and pigeons form the majority of effigy examples, followed by animals as well as a few zoomorphic models. The type of material as well as workmanship on most all Great Pipes is of an exacting nature. Over the years hundreds of these pipes have been emulated by modern man to help satisfy his need for monetary gain. These fraudulent modern reproductions desecrate the work of the ancient people yet to the non-knowledgeable collector, satisfy a need as a representation of appreciation for prehistoric art. The reproduced specimens, to these owners, are as rewarding as owning reproductions of great masters in the field of painting. These facts in essence are mute testimony to the skill of this ancient craftsman who produced the art of the Great Pipes.

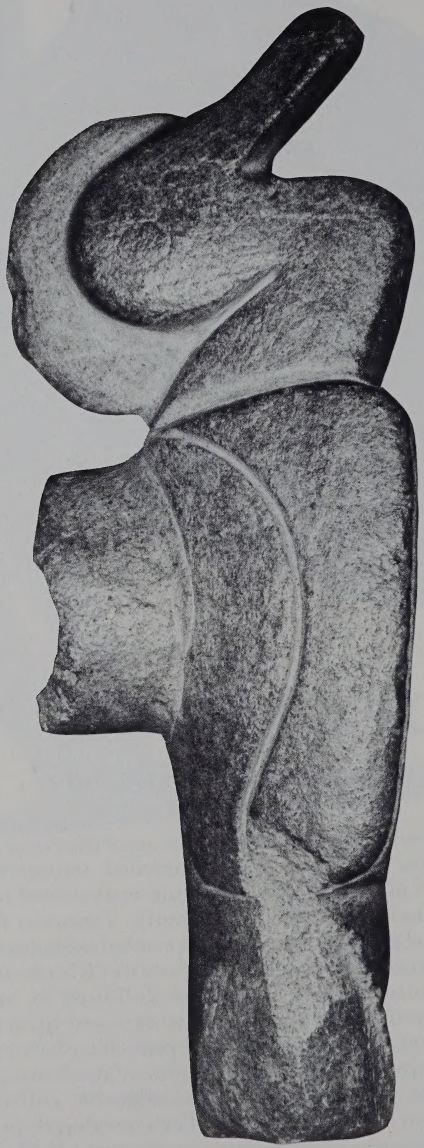

PHOTO CAPTIONS

Page 43	Notched ovate bannerstone made from banded slate — Wyandot County, Ohio. This is one of the largest and finest slate banners — classsic art.
Pages 44 and 45	Fluted Points of all sizes and colors. Functional creation techniques over a long period of time established an art form both pleasing and popular.
Page 46	A large hoe created from translucent novaculite. The choice of this beautiful material and its artist creation make it outstanding.
Page 47	A large hoe 7⅝ inches by 6 inches. It is hard to imagine a relic of this quality ever being used as a tool. Found one mile north of Monks Mound near St. Louis, Missouri.
Pages 48, 49, 50, and 51	Large and rare engraved shell rattlesnake gorgets. Created from large discs cut from the conch shell. These burial offerings are most interesting from the standpoint that the snake design is almost universal on the majority of examples. This highly stylized art form is probably the first modern art.
Page 52	Conch shell death mask. Usually found in association with the rattlesnake gorget. Drilled eyes, raised solared nose and button mouth depict a human face. This art form has cultural identity.
Page 53	Five engraved and cut out shell gorgets. These art form decorative relics adorned the living, honored the dead and as art have endured time.

Page 54	Polychrome Quapaw Corn God pot.
Page 55	The finest flintridge adena blade — originally collected by Warren K. Moorehead. This colorful flintridge blade is 8½ inches long and is the thinnest of all the large Ohio material blades. Its translucent colors include red, blue, cream, yellow, orange and purple.
Page 56	Three lunate bannerstones created from banded slate. The lunate or crescent banner often has knobbed or phalic-like ends.
Page 57	Two of the rarest of bannerstone type shapes. Top and bottom reel banners and center a panel bannerstone all fashioned from banded slate. These art forms are puzzling as to any use other than art.
Pages 58, 59	Five elongated banded slate birdstones. All are probably from the glacial kame culture. These five display a total variety of art shape and form.
Pages 60, 61	Six banded slate butterfly bannerstones. The art shape and design of the banding in the material make this relic type one of the prehistoric peoples finer creations.
Pages 62, 63	Five porphyry popeye birdstones. These five display total shape variations of this art form. These small sculpted effigies are a tribute to artistic ability. Classic art at its finest.
Pages 64, 65	Two Michigan barbed axes. What function the barbs provided is speculative. Both axes are entirely highly polished. It is believed the barbs represent a cultural artshape meaning.
Page 66	Eight archaic deep-notch points. This shape type is popular among modern collectors. A case where the prehistoric art shape is timelessly appreciated.
Page 67	Five turkeytail points. A truly unique art shape. The reason this type looks as it does is simply perpetuated art.
Page 68	Top — Hooks Dovetail — Red, cream, brown and gold Ohio flintridge chalcedony — Found in Madison County, Ohio — Lake Choctaw near Sommerford, Ohio, north of London, Ohio at the beginning of Dear Creek in 1974. Bottom — Meuser-Townsend Dovetail — Cream, purple, blue and gold flintridge chalcedony. Franklin County, Ohio. Color and expert workmanship make these two dovetails two of the finest ever found. The dovetails' artshape is perhaps the most popular prehistoric art form.
Page 69	Top view of five elongated birdstones. This view features the large fantails. This feature is a rare coveted trait. The birdstone second from the top is outstanding. It was found in Indiana and has a 2⅜ inch wide fantail. Art at its best.
Page 70	The selection of colorful material and superb creation elevates this axe to an artistic beauty.
Page 71	Top to Bottom. A fine flint drill. Three artfully done bone hairpins and a fine fishtail-type point.
Page 72	These three very fine obtuse-angle flat ridged pipes are crafted of steatite. Similar delicate workmanship of base formation, bowl lip expansion, and polish are demonstrated as a mutual art form.
Page 78	Several years ago, Dr. Stanley Copeland wrote the following caption for this work of prehistoric art. — "An unusually large and thin Hopewellian spearhead made of dark gray colored Flintridge material, is 6 inches long. Found in central Ohio." (Marion County).

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Clemens Caldwell ..... Danville, Kentucky
Julian Gentry ..... Danville, Kentucky
Art Gerber ..... Tell City, Indiana
Randy Hanson ..... Evansville, Indiana
Gordon Hart ..... Bluffton, Indiana
Ray Johnson ..... Kent City, Michigan
Charles Smith ..... Modoc, Indiana
John Steimle ..... Eau Clair, Michigan

SPECIALIZED ISSUE NOTICE

Your editor and the *Redskin* staff have been working on the Dovetail issue for two and a half years. Volumes 3 and 4 of 1980 will be about dovetails. It will feature the finest authentic doves from many collections. The best of over 1000 photographed doves will be illustrated. We are forming this issue now and plan on having it ready before the end of 1980. Rush fine photos of your dovetails to be included in this classic issue to your editor.

Thank you,
John Baldwin

MEETING NOTICES — 1981

Spring — Bush Brothers' Meeting — Columbus, Indiana

Summer — John Baldwin's Fathers' Day Meeting — West Olive, Michigan
— George Hoke and Ed Onkin Meeting — Lincoln, Illinois

Fall — Owensboro, Kentucky Meeting

AUTHENTICATION PROGRAM

The Genuine Indian Relic Society's Authentication program is now ten years old. Our permanent files of documented authentic artifacts have become invaluable for research and study purposes. We urge everyone to document outstanding and well known relics so that the true information can become a permanent and factual part of history. This program has proven to be the strongest and most effective vehicle against fakes. For more information write the chairman of the Authentication Committee.

A full authentication program will be enacted at the Columbus, Indiana spring meeting, 1981.

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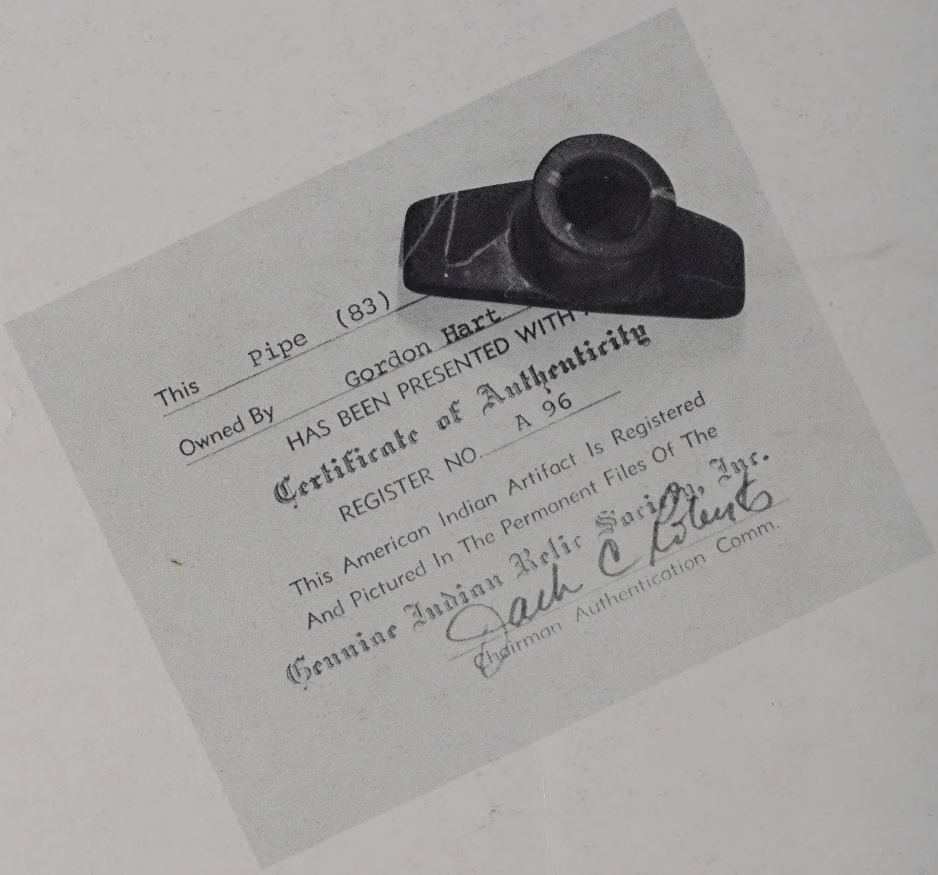
This Pipe (83)
Owned By Gordon Hart
HAS BEEN PRESENTED WITH
Certificate of Authenticity
REGISTER NO. A 96
This American Indian Artifact Is Registered
And Pictured In The Permanent Files Of The
Genuine Indian Relic Society, Inc.
Chairman Authentication Comm.